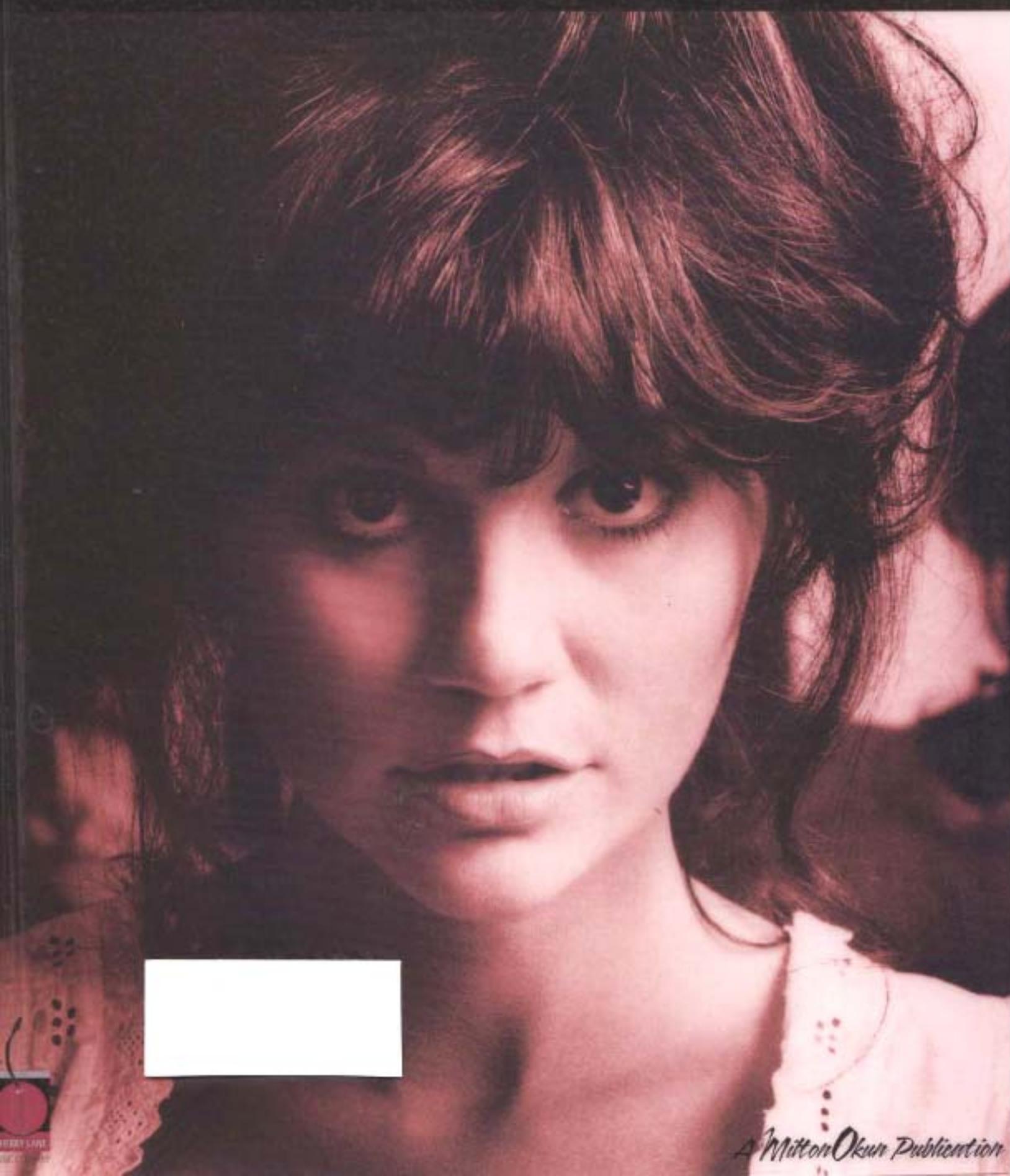


PIANO • VOCAL • GUITAR

THE BEST OF LINDA RONSTADT



A Milton Okun Publication

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THE BEST OF LINDA RONSTADT

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LINDA RONSTADT: FRAMING A CAREER



Linda Ronstadt could barely be anything but a singer; it's in her blood.

Her grandfather, Federico Ronstadt, emigrated from Sonora, Mexico, to Tucson, Arizona, in 1882—twenty-nine years after the Gadsden Purchase made Tucson part of the United States. Six years after arriving, Federico started Tucson's first orchestra—the Club Filarmonico. He taught each member his instrument, and the group became good enough to tour Arizona and California to rave reviews before World War I.

Federico's daughter, Luisa Espinel, became a concert artist and dancer of international renown. Her accompanist in Spain was then barely known guitarist Andrés Segovia. On one return visit to her home town, Espinel appeared in Tucson's first performance of Verdi's *La Traviata*. She can be seen in the movie *The Devil Is a Woman*, with Marlene Dietrich. She also created a collection of Mexican songs, which she bound under the title *Canciones de mi Padre*—a title Ronstadt would later borrow for her first mariachi recording.

Federico's son Gilbert, one of eight children, was

Ronstadt's father. A lover of music, he was a radio personality in Tucson before taking over his father's hardware business. Gilbert had a beautiful voice, which he used to serenade the sorority girls from below the balconies before his marriage to Ronstadt's mother. Backing him on guitar and harmony vocals in his nighttime crooning was one of his lifelong friends, Lalo Guerrero, a man widely regarded as the father of Chicano music. Lalo would later give Ronstadt her first serenade on her second birthday.

The Ronstadt home was a musical place where Linda and her siblings, Susie, Peter, and Michael, sang in harmony as they washed and dried the dishes each night. Her older brother Peter, later Tucson's chief of police, was a promising boy soprano in the Tucson Boys Chorus. He was good enough to have been considered by NBC to sing the part of Amahl in Gian Carlo Menotti's televised Christmas Opera, *Amahl and the Night Visitors*. But a change of voice sidelined him before the Christmas broadcast. Still, Linda listened intently and learned all the parts as he prepared for the role, as she did with Gilbert and Sullivan's *H.M.S. Pinafore* when her sister performed it in a school production.

Gilbert Ronstadt spent his Sundays listening to records. His collection was an eclectic batch, including Mexican mariachi rancheras, pop standards by Frank Sinatra arranged by Nelson Riddle, country songs, and a variety of popular and classical music. This, and the rock-and-roll on the radio, was the soundtrack Linda grew up with.

Ronstadt made her first record when she was 14 or 15 with siblings Susie and Peter in a folk group called the New Union Ramblers. At 17 she met guitarist Bob Kimmel at the University of Arizona. They moved to Los Angeles together to pursue their musical dreams, where they met guitarist/songwriter Kenny Edwards and formed the Stone Poneys. The group recorded its first record, *Linda Ronstadt and the Stone Poneys*, in 1967. But it was its second release, *Evergreen, Vol. 2*, that took off, fueled by the Top 20 hit "Different Drum," a tune penned by Michael Nesmith. After one more record with the Stone Poneys, Ronstadt went solo.

Her first two releases under her own name, *Hand Sown* and *Silk Purse*, emphasized her country and honky-tonk roots. But it was her self-titled third album that saw her career ignite. Backed by a group she formed who would later go on to fame of their own—the Eagles—Ronstadt turned to a softer, more laid-back, folk-infused version of the country/rock

that had brought her fame, recording new tunes by the outstanding crop of singer-songwriters of the time, including Jackson Browne, Neil Young, and Eric Andersen.

In 1973 Ronstadt's *Don't Cry Now* was released, with strong covers of such moving songs as "Desperado," "Love Has No Pride," and "Silver Threads and Golden Needles." The following year she scored again with *Heart Like a Wheel*, yielding such hits as "You're No Good," "When Will I Be Loved," and "It Doesn't Matter Anymore." The album soared to Number One and sold over two million copies.

In 1975 Ronstadt's *Prisoner in Disguise* yielded such airplay hits as "Heatwave" and "Love Is a Rose," while 1976's *Hasten Down the Wind* found her championing the songs of Karla Bonoff, Wendy Waldman, and Tracy Nelson, while putting her distinctive stamp on such classics as "Crazy," "That'll Be the Day," and "Rivers of Babylon."

Simple Dreams, released in 1977, yielded more platinum, selling more than three million copies on the strength of her covers of Buddy Holly's "It's So Easy," Roy Orbison's "Blue Bayou," Warren Zevon's "Poor Poor Pitiful Me," and the Rolling Stones' "Tumbling Dice."

In 1978 her cover of Elvis Costello's "Alison" was a hit from *Living in the U.S.A.*—a disc that also got big airplay for "Ooh Baby Baby." *Mad Love* (1980) followed with Ronstadt again connecting with "Hurt So Bad." Like everything since "Heart Like a Wheel," it too went platinum.

When the chance arose to head to Broadway and do Gilbert and Sullivan's *Pirates of Penzance*, Ronstadt took the opportunity to broaden her musical palette. After filming *Pirates* she settled in for the first of several highly acclaimed collaborations with renowned arranger Nelson Riddle. 1983's *What's New* went to Number Three on the charts, sold over two million copies, and brought the classic American standard genre to a new generation. She followed up with a pair of Riddle collaborations, *Lush Life* (1984) and *For Sentimental Reasons* (1986). All three Riddle discs were reprised in the 1990 two-CD collection *Round Midnight with Nelson Riddle and His Orchestra*.

At the close of 1986, Ronstadt paired with James Ingram to record "Somewhere Out There," the theme from the animated film *An American Tail*. It too soared to Number One. In 1987 she joined country stars Dolly Parton and Emmylou Harris for the first of two highly successful *Trio* recordings. The same year, Ronstadt scored a surprise hit with a collection of the mariachi classics her father played on Sundays in the family living room when she was growing up. The passionate *Canciones de mi Padre* was a hit with both Mexican-Americans and Anglos alike, stoking a resurgence of interest in mariachi music that has carried on to this day. A recent survey by the Tucson International Mariachi Conference showed that

Ronstadt is one of three soloists mariachi fans most desire as a headliner.

Ronstadt returned to the contemporary pop world in 1989 with *Cry Like a Rainstorm, Howl Like the Wind*, a release that sold over two million copies on the strength of her four duets with Aaron Neville, including the Number One hit "Don't Know Much" and "All My Life," both of which won Grammys.

Ronstadt followed up her first mariachi collection with 1991's *Mas Canciones* before digging into the roots of Afro-Cuban music with *Frenesi* in 1992, covering such classic Latin fare as "Quieren Mucho," "Perfidia," and "Cuando Me Querias Tu." 1994 saw the release of *Winter Light*, followed by *Feels Like Home* in 1995. In 1996, inspired by songs she sang to put her two children to sleep at night, Ronstadt recorded her children's album, *Dedicated to the One I Love*, which also won a Grammy.

Ronstadt regrouped with Dolly Parton and Emmylou Harris for *Trio II* in 1998, a year that also saw the beginning of her partnership with producer Glyn Johns, bearing fruit in the release of *We Ran*. Johns was back in the production seat again as Ronstadt and Emmylou Harris holed up in a suite in Tucson's Arizona Inn to record 1999's *Western Wall: The Tucson Sessions*. In 2000, Ronstadt returned to the University of Arizona to record *A Merry Little Christmas* with pianist/arranger Jeff Haskell and a group of talented vocal graduate students. 2004 brought another release of jazz standards, *Hummin' to Myself*.

In addition, Ronstadt has been a featured soloist in such diverse recording projects as Irish traditional band the Chieftains' *Santiago*, minimalist composer Philip Glass's *Songs from Liquid Days*, and singer-songwriter Randy Newman's *Faust*.

Ronstadt turned co-producer, with John Boylan, in 2002 for the release of a Sony Classical disc by glass armonica virtuoso Dennis James, with whom she first worked on *Winter Light*. Ronstadt sings a pair of Italian classics on the disc, which also features soprano Ruth Ann Swenson and French singer Veronique Dietsche.

Though *Cristal—Glass Music Through the Ages* was Ronstadt's first classical co-production, she had previously produced or co-produced discs for Aaron Neville, Jimmy Webb, and David Lindley. The Neville recording *Warm Your Heart*, co-produced with George Massenburg, featured the hit "Everybody Plays the Fool."

Ronstadt continues to pursue music with passion, utmost artistry, and an eclectic spirit. Still possessing a commanding yet supple and broadly expressive vocal instrument, she remains as demanding of herself as she is of her sidemen on disc and in concert. She is both a perfectionist and a true artist, blazing paths that defy conventional wisdom and earn her new audiences in the process as she connects on the most basic human level.

Adios

Moderately slow

Words and Music by
Jimmy Webb

The sheet music consists of five staves. The top staff shows a guitar part with chords C, G7/B, Am7, Cmaj7/G, C/G, Fadd2, F, Dm7, F/G, and G7. The second staff is a vocal line with a piano accompaniment, marked 'p'. The third staff continues the vocal line with lyrics and piano accompaniment, marked 'mp'. The fourth staff shows a guitar part with chords Fadd2, F, Dm7, F/G, and G7. The fifth staff shows a guitar part with chords C, G7/B, Am7, Cmaj7/G, and C/G.

Ran a-way from home _____ when I was sev - en - teen _____ to be with I have to
Go-ing up north where the hills are win - ter green, _____

you _____ on the Cal - i - for - nia coast.
leave you _____ on the Cal - i - for - nia coast.

Drink - in' mar - ga - ri - tas all night in the old can - ti - na, _____
Go - ing where the wa - ter's clear and the air is clean-er _____

Fadd2

F

Dm7

F/G

G7

Cadd2

out on the Cal - i - for - nia coast,
 than the Cal - i - for - nia coast.

Don't think that I'm un -
 Our dreams of end - less

F

C/G

Cmaj7/G

Fmaj7

F/G

G

grate - ful, _____
 sum - mer _____

and - don't look
 were just too so mo - rose, _____

gran - di - ose, _____ A - di -

C

F#m7b5

4fr.

os. _____

A - di - os. _____

I.

F

C/G

G/A

Am7

3fr.

We nev - er real - ly - made it, ba - by,

but

Guitar tablature and lyrics for the song "Addios". The tabs show chords Dm7, F/G, G, and C, with corresponding fingerings. The lyrics are: "we came__ pret - ty close,___. A - di - os,_ a - di - os,___". The music includes a bass line and a vocal line.

A guitar tablature example showing a sequence of chords. The top staff shows the chords F, G7sus4, G7, Dm/A, Bb, C/Bb, and Fadd2. The bottom staff shows the corresponding bass line. The tablature uses standard notation with six strings and two staves.

2 Fadd2 C/G Dm7

And I'll miss the blood - red sun - set, but I'll miss you ____ the most..

A musical score for guitar and piano. The top staff shows a guitar part with chords F/G, G7, C, and Fm(maj7). The bottom staff shows a piano part with bass notes. The lyrics "A - di - os," are written below the notes.

A musical score page featuring a guitar and piano part. The top staff shows the guitar's role with chords C/G, Fadd2, F/G, and C. The piano part includes bass notes and a treble line with the lyrics "A - di - os". The vocal line continues from the previous page.

All My Life

Words and Music by
Karla Bonoff

Moderately

Guitar ————— Fsus2
(capo 3rd fret)

Piano ————— A sus2

G 7sus4

B 7sus4

Fsus2

A sus2

G 7sus4

B 7sus4

with pedal

C
E♭

Fsus2
A sus2

G 7sus4
B 7sus4

Am I real - ly here_ in your arms?
And I nev - er real - ly knew_ how to love,

It's just like I dreamed_ it would be.
I just hoped some - how I'd see.

Oh, I _____

C
E♭

Fsus2
A sus2

G 7sus4
B 7sus4

I feel like we're fro - zen in time,
asked for a lit - tle help from a - bove,

and you're the on - ly one
 send an an - gel down to me.

Hey, I've looked all my life for you,
 now you're here.

Hey, I'll spend all my life with you.
 All my life.

1.

 All my life, ...



Eb/Bb Bb



Bb/D



Eb

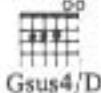
I nev-er thought_ that I could feel ____ a love so ten - der; I



Bb/D

E \flat

nev-er thought_ I could let those feel - ings show, _____ But now my

E \flat us4/B

Gsus4/D

E \flat us4

Gsus4

E



G

Am7



Cm7

Dsus4



Fsus4

D



F

heart is on __ my sleeve, and this love will nev-er leave. I __ know,



Absus2

A \flat /B \flat

D.S. and fade

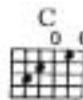
I know.

Blue Bayou

Words and Music by
Roy Orbison and Joe Melson

Moderate Country Rock beat

No chord

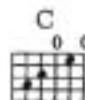


I feel so bad, — I got a
Gon - na see my

mp



wor - ried mind.. I'm so lone-some all the time —
ba - by a - gain.. Gon - na be with some of my friends..



since I left my ba - by be - hind - on Blue Bay - ou.
May - be I'll feel bet - ter a - gain - on Blue Bay - ou.

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Sav - in' nick - els, sav - in' dimes, —

G7
x000

work - in' till the sun don't shine, — look - in' for-ward to

C
0 0

hap - pi - er times — on Blue Bay - ou. I'm go - in'

C
0 0

G7
x000

back some - day, — come what may, — to Blue Bay - ou; —



where the folks are fine — and the world is mine on Blue Bay - ou; —



where those fish - in' boats — with their sails a - float. If



I could on - ly see that fa - mil - iar sun - rise — through

decrease.

mp



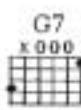
1.

sleep - y eyes, — how hap - py I'd be! —

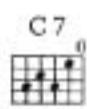
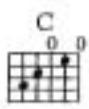
2.



Sheet music for vocal and piano/guitar. Treble and bass staves. Chords: C (0,0,0), G7 (x000), C (0,0,0).



Treble and bass staves. Chords: G7 (x000), C (0,0,0).



Treble and bass staves. Chords: C (0,0,0), C7 (0). Vocal part includes lyrics: "Oh, that boy of mine -". Dynamics: *mf*.



Treble and bass staves. Chords: F (F), Fm6 (x0). Vocal part includes lyrics: "by my side, the sil - ver moon and the eve - nin' tide! Oh," and "decresc.". Dynamics: *mp*.


x000

x000

x000

some sweet day, — gon - na take a - way — this hurt - in' in - side. —


x000

Well, I'll nev - er be blue, — my dreams come true, —

on Blue Bay


x000

ou. —

Feels Like Home

Words and Music by
Randy Newman

Moderately slow

The sheet music consists of six staves of musical notation. The top staff shows a piano part with chords D, G/D, D, G/D, D, G/D, D, and G/D. The vocal part begins with "Some win - thing in your eyes" and continues with "makes me wan - na lose my - self, down a long dark street". The second staff shows a piano part with chords D, A/C♯, D, A, D/A, and A. The vocal part continues with "makes me wan - na lose - my - self - and a si - ren - wails - in your arms - in the night -". The third staff shows a piano part with chords G(add9). The vocal part continues with "makes me wan - na lose - my - self - and a si - ren - wails - in your arms - in the night -". The fourth staff shows a piano part with chords D, A/C♯, D, A/C♯, and D. The vocal part continues with "There's some - thing in your voice But I'm all right makes my 'cause I have you". The bottom staff shows a piano part with chords D, A/C♯, D, A/C♯, and D.

A D/A A G
 heart — beat fast. — Hope this feel — ing lasts
 here — with me — and I can al — must see

G9 D A
 the rest of my life. If you — know.
 through the dark there is light. Well, if you — know.

F#m G D/A A#dim7
 — how lone — ly my — life — has
 — how much — this mo - ment means — to

Bm7 G D
 been me and — how long I've been — so a —
 and — how long I've wait — ed for your

A Bm/A A F#m7 G
 lone, and if you __ knew __ how I once __ had some-one to
 touch, and if you __ knew __ how hap - py you are

D/A A#dim7 Bm G
 come _____ a _____ long _____ and change my life _____
 mak ing _____ me, _____ I nev - er thought that I'd love

D/A A
 an - y-one the way you've done. | It feels like home.

D A G6/B A/C# A
 to me. It feels like home to me. It feels like I'm

G

D/F#

Bm7

E7

G6/A

all _____ the way ___ back where I come ___ from, ___

A

D

Bm7

D

It feels like ___ home ___ to me. ___ It feels like home.

A

G6/B

A/C#

D7

G

D/F#

I

E7

G6/A

to me. ___ It feels like I'm all _____ the way ___ back where I

D

G/D

D

G

D/F#

be - long -

E7 A7 D G/D D G/D
 A

2 E7 G/A D G/D D
 back where I be - long. It feels like I'm
 rall.

Bm F#m7 G E7 G/A D G/D D
 all the way back where I be - long.

a tempo

G/D D G/D D D(add9)
 rall.

Cry Like a Rainstorm

Slowly and freely

Words and Music by
Eric Kaz

Sheet music for 'Cry Like a Rainstorm' featuring three staves of musical notation. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music is in common time. Chords indicated above the staff include C, C/E, Dm7, C/E, F, C/G, E7/G#, Am, F, C, Dm7, C/E, Dm7, C/E, F, C/G, E7/G#, Am, F, and C. The lyrics are:

Life — is - n't eas - y, —
love — nev-er lasts, —

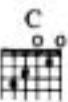
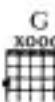
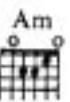
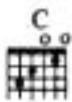
You just car - ry on
and keep mov - ing fast. — I pulled off the high - way.

and rolled in - to town. — I'm just fan - cy free, babe,
and I trav - el 'round.

Gospel feel, in 2

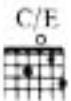
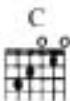
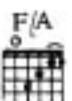
Sheet music for 'Cry Like a Rainstorm' featuring a single staff of musical notation. The staff uses a bass clef and common time. Chords indicated above the staff include C/G, G, and F/C. The lyrics are:

Some - times I'm up, —
some - times



down...

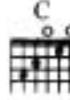
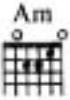
Where can I run to,



how have I sinned?

When you cry

like a rain -

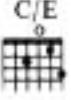
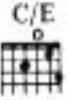
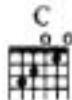


storm and you

howl like the

wind.

And my



thoughts are filled

with mem - ries,

and they won't let me

F C/G E7/G \sharp Am

be. ————— But if all the stars are shin - ing bright,-

F C Dm7

well, they would_ not let me see. It's so_ cold and the rain —

C/E Dm7 C/E F

— keeps blow - ing, it's tear - ing — through the town. ————— But

C/G E7/G \sharp Am F C

I'm still fan-cy free,— dar - ling, and I trav - el 'round.

C/G
 G xoooo
 F/C

Some - times I'm up,
 some - times

C
 Am
 G xoooo
 C

3
 down.
 Where can I run to,

3

A musical score for a piano and guitar. The top staff shows a treble clef, a B-flat key signature, and a common time signature. The bottom staff shows a bass clef. The vocal line includes lyrics: 'howl like the wind.' followed by a repeat sign, then 'wind.' followed by a bar line. The piano part has a bass line. Chords indicated above the staff are Am, G, C, C, Dm7, and E. Fingerings 3 and 2 are shown above certain notes. Measure numbers 1 and 2 are indicated above the staff.

Desperado

Words and Music by
Don Henley and Glenn Frey

Slowly

G x000 G7 x000 C 0 0 Cm6 G x000 Em 0 000

mp

A7 0 0 0 D 0 G x000 G9

Des - per - a - do, why don't you

rit. a tempo

C 0 0 Cm6 G x000 Em7

come to your sens - es? You been out rid - in' fenc - es for

A7 D7 G Gsus4

 so long now. — Oh, you're a hard one, I know that

C Cm6 G/D B/D# Em7

 you got your rea - sons, these things that are pleas - in' you can

A7 D7 G D/F# Em Bm7

 hurt you some-how. Don't you draw the queen of dia - monds, boy, she'll

mf

C G G/F# Em7 C

 beat you if she's a - ble, — you know the queen of hearts is al - ways your best bet.

3

G x000 D/F# x0 Em 0 000 Bm7

C 0 0 G x000 Em 0 000 A7 0 0 0

Am7/D 0 0 0 D 0 D7 0 G x000 Dm7/G x0

C 0 0 Bm 0 Am 0 x000 G D/F# x0 Em 0 000

A7 0 0 0 D7 0 G x000 Dm7/G x0

driv - in' you home. — And free - dom, oh, free - dom, well, that's just

C 0 0 Bm 0 Am 0 x000 B7/F# x0 Em 0 000

some peo-ple talk - in', your pris - on is walk - in' through this

A7 0 0 0 D7 0 G x000 D/F# x0 Em 0 000 Bm7

world all a-lone. Don't your feet get cold in the win-ter-time? The

C 0 0 G x000 D/F# x0 Em 0 000 C 0 0

sky won't snow and the sun won't shine, It's hard to tell the night - time from the

D/F#
Em
Bm7

day. You're los - in' all your highs_ and lows. Ain't it

G
Am7

fun-ny how_ the feel - in' goes_ a - way?

Am7/D
D7
G
Dm7

Des - per-a - do, why don't_ you

C
G
D/F#
Em

come to your sens - es? Come down from your fenc - es,

3

A7 0 0 0 D7 0 G x000 Dm7 0

o - pen the gate... It may be rain - in', but there's a

3

C 0 0 Cm6 0 G x000 B7/F# 0 Em 0 00

rain - bow a - bove you. You bet-ter let some - bod - y love - you,

3

C 0 0 G/B 0 0 Am 0 0 G/D 0 B7/D# 0 Em 0 00

you - bet-ter let some - bod - y love - you - be -

Am7/D 0 0 0 G x000 G7 x000 C 0 0 Cm6 0 G x000

fore it's too late.

mp

ril.

Different Drum

Words and Music by
Michael Nesmith

Moderately

Tacet

my



You and I — trav - el to the beat of a dif - f'rent drum, oh,



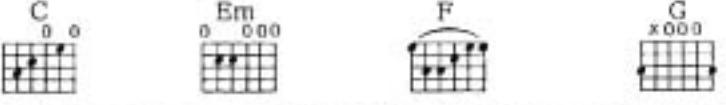
can't you tell — by the way I run — ev - 'ry-time you make eyes —



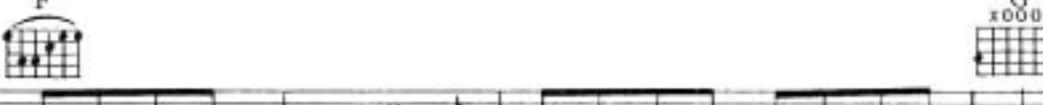
— at me, whoa. You cry and moan



— and say it will work out, but hon-ey child, I've



got my doubts, you can't see the for - est for the trees. So



don't get me wrong... it's not that I'd knock it, it's just that I am

Sheet music for a vocal and piano piece. The vocal part includes lyrics and chords (C, Em, F, G). The piano part provides harmonic support with bass and chords. The vocal melody is primarily on the top staff, while the piano parts are on the middle and bottom staves.



not in the mar - ket for a boy who wants_

to love_ on - ly



me.

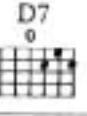
Yes, and

I ain't say-in'

3



you ain't pret-ty, all I'm say - in' I'm _ not ready for

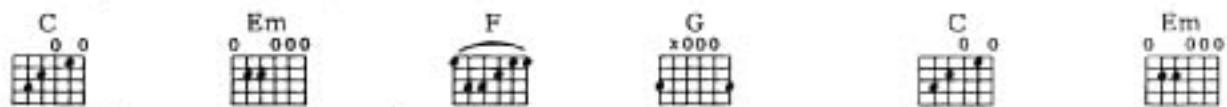


an - y per-son, place or thing_ to try and pull_ the reins_

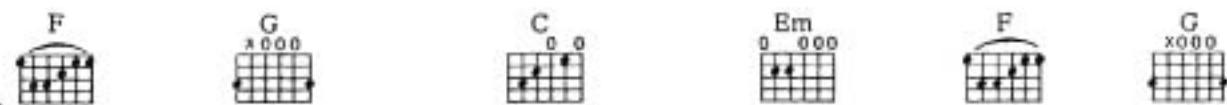
32



in on me. So, good -

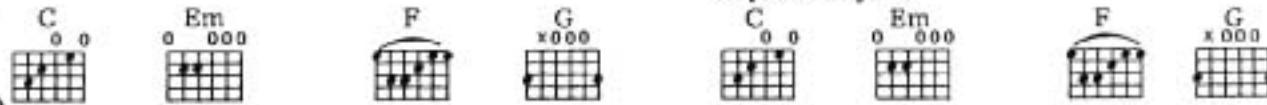


bye, I'll be leav - in', I see no sense in this



cry - in' and griev - in', We'll both live a lot long - er if you live with -

Repeat and fade



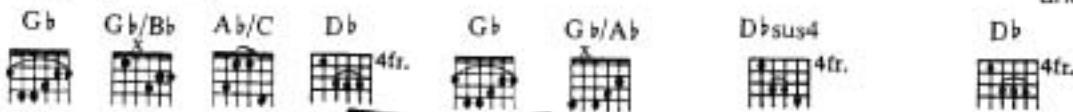
out me.

Repeat and fade

Don't Know Much

Slowly, expressively

Words and Music by
Barry Mann, Cynthia Weil
and Tom Snow



p

with pedal



Look at this face,

I know the years are show-ing,

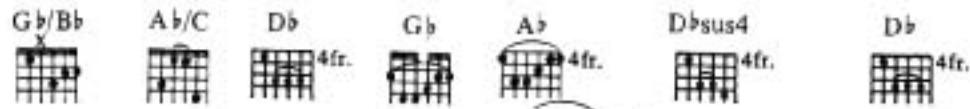
Look at this life,_ I still



don't know where it's go - ing..

I don't know much,

but I know I love you..



And that may be all I need to know.

D \flat
D \flat /F
G \flat /B \flat
A \flat /C D \flat
D \flat /F

Look at these eyes,
they've nev-er seen what mat-ters.. Look at these dreams..

G \flat
G \flat /B \flat A \flat /C B \flat m7 G \flat
Ab 4fr.
Em7 G \flat

so beat-en and so bat-tered.. I don't know.. much, but I know I love you..

G \flat /B \flat
A \flat /C
D \flat 4fr. G \flat
Ab 4fr. D \flat 4fr.
A \flat /C

and that may be all I need.. to know..

B \flat m7
Eb E \flat /G
Abadd2
D \flat 4fr. D \flat /F Gbadd2
G \flat /A \flat

So man-y ques-tions still left un-an-swered. So much I've nev-er bro - ken through..

D \flat 4fr. A \flat /Db D \flat 4fr. C \sharp m7 4fr. E/F \sharp 4fr. Badd2 4fr.
E

And when I feel you near me, some-times I see so clear - ly,

This sheet music is a vocal and guitar arrangement. The vocal part is in soprano range, and the guitar part provides harmonic support with various chords and fingerings. The lyrics are integrated into the vocal line, matching the rhythm and chords. The music features a mix of major and minor keys, with a notable shift to E major in the final section.

Aadd2 E/G \sharp

 F#m7 E/G \sharp

 C#m7/B

 the on- ly truth I've ev- er known is me and you.
f

B/D \sharp

 E

 E/G \sharp

 A/C \sharp

 B/D \sharp

 Look at this man, so blessed with in - spi - ra - tion.
mp

E

 E/G \sharp

 A

 A/C \sharp B/D \sharp C#m7 A B

 Look at this soul, — still search - ing for sal - va - tion. I don't know _ much,
p

G#m7 A

 A/C \sharp B/D \sharp E

 A

 B

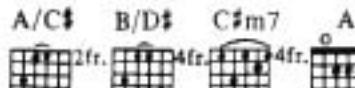
 but I know I love you, and that may be all I need _ to
p

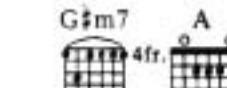




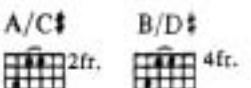
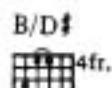



know.

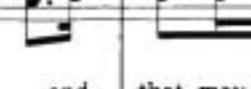





I don't know much,

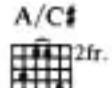



but I know I love you,

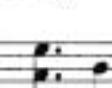



and that may be all I need to know.

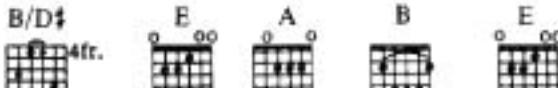




I don't know much

but I know I love you,



and




that may be all there is to




know.

rit.

Get Closer

Words and Music by
Jon Carroll

Moderately (steady $\frac{3}{4}$ notes throughout)

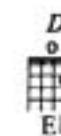
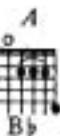
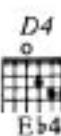
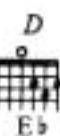
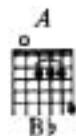
The musical score consists of four staves. The top two staves are for piano/vocal, showing a treble clef and bass clef staff with a key signature of one flat. The bottom two staves are for guitar and keyboard, with the left staff for guitar (Capo at 1st fret) and the right staff for keyboard. Chords are indicated above the staves. The lyrics "Want", "love?", "Get clos - er.", and "Want" are placed under their respective musical phrases. The score includes a section of rests followed by a melodic line.

Guitar → A (Capo up 1 fret)
Keyboard → B_b

A7 D D4 D A7 A A7 D D4 D A7

B_b B_b7 E_b E_b4 E_b B_b7 B_b B_b7 E_b E_b E_b4 E_b B_b7

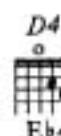
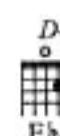
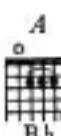
Want
love?
Get clos - er.
Want



love? _____

Get clos - er. _____

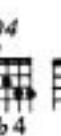
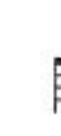
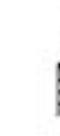
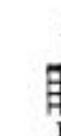
Hold her



hand, _____

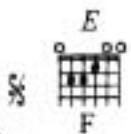
be for - ward. _____

Come on, be a



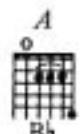
man, _____

get clos - er. _____



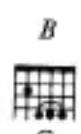
E

F



A

Bb

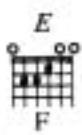


B

C

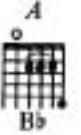
In - stead of wor - ry - ing a - bout those things you said
You make a fuss when her eyes ain't on you

with lower 8va



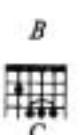
E

F



A

Bb

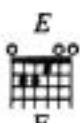


B

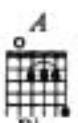
C

Fol - low your heart
Well, give her some - thing and to look - get your head.
head. to.

May - be some - thing will jump out your mouth
Re - mem - ber all those oth - er girls who ran



F



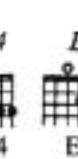
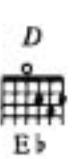
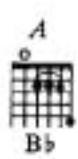
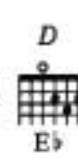
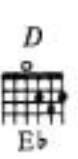
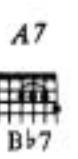
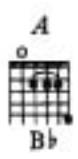
Bb

To make her no - tice that you're cra - zy a - bout her. Want
A - way from some - thing they didn't un - der - stand. You want

7

7

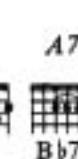
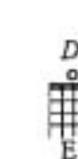
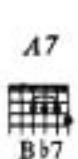
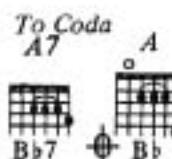
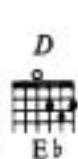
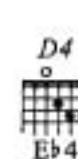
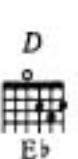
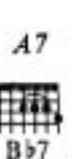
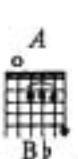
7

love?
love?Get clos - er.
Get clos - er.You want
You want

7

7

7

love?
love?Get clos - er.
Get clos - er.

7

7

7

N.C.

f solo

D.S. al Coda

Coda

A A7 D A7

Bb Bb7 Eb Bb7

clos - er. —————— You want

Chorus

A A7 D D4 D A7

Bb Bb7 Eb Eb4 Eb Bb7

love? —————— Get

Solo voice

Why you wor - ry - ing a - bout those things you said?—
Oh, —————— slide on — o - ver on the scat,—

N.C.

f solo

D.S. al Coda

Coda

A *A7* *D* *A7*

clos - er. You want

(Chorus)

Chorus

A *A7* *D* *D4* *D A7*

love? Get

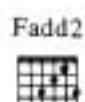
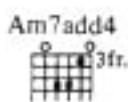
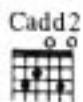
Solo voice

Why you wor - ry - ing a - bout those things you said?—
Oh, slide on o - ver on the scat,—

Goodbye My Friend

Slowly, expressively

Words and Music by
Karla Bonoff

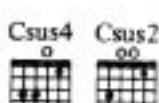
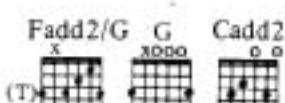


p

with pedal

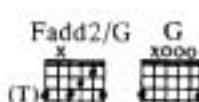
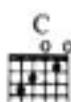
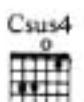
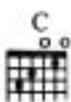


1. Oh, we nev-er know where life will take... us;
2. See additional lyrics



I know it's just a ride on the wheel.

And we nev-er know when death...



— will shake... us,

and we won-der how it will feel.

Chorus

C Am7 Gsus4 G C Am7

xoo ooo xooo xooo ooo ooo

So good-bye, my friend; I know I'll nev-er see you a - gain..

Gsus4 G F G Gm7/C F C/E D7

xooo xooo xoooo xooo xoooo xoooo ooo ooo

— { But the time to - geth- er through all the years_ will take a -way these_ tears. It's o-
 { But the love you gave me through all the years_ will take a -way these_ tears. I'm o-

C/G F/G Em/G F/G Cadd2

xooo xoooo xooo xoooo ooo

kay now. Good - bye,_ my friend.

Am7 Fmaj7 Dm7 Em7 Fmaj9 Gsus4 G

ooo ooo ooo ooo 3fr. xooo xooo

friend. A life so fra - gile, a love... so pure,... we can't hold on but we try... We
mf

watch how quick-ly it dis-ap-pears and we'll nev-er know why. But I'm o-
rit. *a tempo*

Good - bye, my friend. You can

go now. Good - bye, my friend.

Additional Lyrics

2. I see a lot of things that make me crazy,
 And I guess I held on to you.
 You could've run away and left, well, maybe,
 But it wasn't time and we both knew. (*To Chorus*)

Love Is a Rose

Words and Music by
Neil Young

Bright Country beat
Tacet



Love is a rose... but you bet-ter not pick it;



on - ly grows... when it's on the vine... Hand - ful of thorns and you'll

know you've missed it; lose your love... when you say the word "mine."

F

C

G

C

I wan-na see what's nev-er been seen,
Instrumental

I wan-na live that age - old dream

F

C

G

C

Come on, boy, let's go to - geth - er; let's take the best - right

now,

No chord

take the best - right now.

Love is a rose - but you
 I wan-na go to an

F

C

G

C

better not pick it; on - ly grows - when it's on the vine,
 old hoe - down long a - go in a west - ern town.

To Coda Φ

F

C

To Coda Φ 1.

Hand - ful of thorns and you'll know you've missed it;— lose your love— when you
Pick me up 'cause my feet are drag - gin';—

G

C

2.

G

C

2.

say the word "mine," give me a lift— and I'll

G

C

D.S. $\frac{2}{4}$ (lyric 1) al Coda Φ

Coda

G

hay your wag - on, lose your love— when you say the word

Repeat and fade

C

C

F

C

G

C

"mine." Love is a rose,— love is a rose.—

Repeat and fade

Heart Like a Wheel

Words and Music by
Steve Miller

Moderately slow, in 2
Tacet

Guitar → C
(capo 3rd fret)

Piano → Eb

with pedal throughout

C/G *G*
Eb/Bb *Bb*

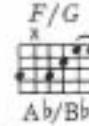
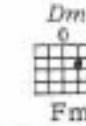
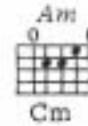
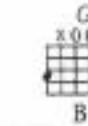
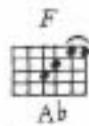
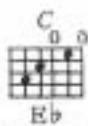
Em
Gm

Am
Cm
Dm
Fm
Dm sus4
Fm sus4
Dm

Some say the heart is just like a wheel: when you bend it happens
harm is done no love can be won; I know it hap-pens

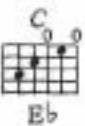
you can't mend it.
fre - quent - ly. But my love for you is like a
But I can't un-der - stand, oh please, God,

C/G *Am7*
Eb/Bb *Cm7*
Dm *Em7*
Fm *Gm7*
F *A♭*
G *B♭*
Am
Cm
Dm
Fm
Ab
Bb
sink - ing *hold* *my* *ship,* *hand,* *and my* *heart* *why* *it* *is* *on* *that* *ship* *out* *in* *mid*
ship *out* *in* *mid* *to*



To Coda ♪

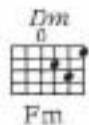
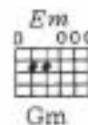
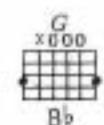
o - cean.
me.



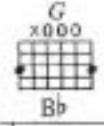
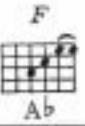
1. 2.



When And it's on - ly love, and it's

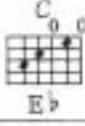


on - ly love that can wreck a hu - man being and turn him



D. S. & (lyric 1)
al Coda ♪

Coda
♪



in - side out.

It's So Easy

Words and Music by
Buddy Holly and Norman Petty

Medium Rock 'n' Roll beat

The musical score consists of three staves. The top staff shows a guitar part with six chords: E, B, A, B, E, and A. The middle staff is a piano/vocal staff with a treble clef, a bass clef, and a key signature of two sharps. It features a forte dynamic (f) at the beginning. The bottom staff is another piano/vocal staff with a bass clef. The lyrics "It's so — eas - y . . . to fall in love . . ." are written below the notes. The music is in 4/4 time.

E B A B E A

B E E B A B

It's so — eas - y . . . to fall in love . . .

E A B E E

It's so — eas - y . . . to fall — in love . . .

Eoo B A B Eoo A
 Peo - ple tell me love's for fools...
 Look in - to your heart and see...
 Here I go — break-in'
 what your love - book has

B Eoo A
 all — the rules.— {It seems so eas-y,
 set a-side for me.} Yeah, — so dog-gone

Eoo A
 eas - y. Oh, it seems so eas - y.

F# B
 Well, — where you're con - cerned, my heart can learn... Oh,

it's so — eas — y to fall in love, — It's so — eas — y to

To Coda Φ [1.]
 fall — in love...

|| 2.

A B E A B E D.S. ♫
al Coda ♦

It seems so

Coda

It's so — eas - y to fall in love, —

It's so — eas - y to fall in love, — It's so — eas - y to

fall in love, — It's so — eas - y to fall in love, —

Just One Look

Words and Music by
Doris Payne and Gregory Carroll

Moderately

F B_b

1. Just one look
2. So you see

Dm

and I fell so ha - ar - ard - in -
I real - ly ea - ar - are. With -

B_b C

love - with you.
out you, I'm noth - in'

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F

Oh, — oh, — I found out — how — good it fe -
 Oh, — oh, — just one look — and I know —

Dm

B \flat

ee — eels — to — have —
 o — ow — I'll — get you —

To Coda \oplus

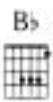
C

your love,
some day.Oh, — oh,
Oh, — oh,

F

Dm

Say you will, — will be mi — i — ine —



for - ev - er — and al -



ways. — Oh, — oh, — just one look —



and I knew — ew — ew — that —



you — were my on - ly — one. — Oh —



I thought I was dream-in', but I was



wrong. _____ Oh yeah, — yeah, — Ah, — but I'm gon-na keep on



D.S. al Coda

schem-in' til I can make you, make you my own. _____

CODA



Repeat ad lib.
and Fade

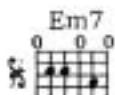
just one look, —

that's all it took { yeah. }
wow.

Someone to Lay Down Beside Me

Words and Music by
Karla Bonoff

Slowly



There's some-bod - y wait - ing a - lone in the street - for
"Wom - an, sweet wom - an, please come home with me. You're
morn - ing is break - ing; the street lights are off. The



some-one to walk _ up and greet _
shin - ing and will - ing and free."
sun will soon share _ all the cost _

Here you are _ all a - lone -
But your love _ is a com -
of a world that can be _

G(add A)/D



Am7



G(add A)/D



— in the cit - y.
mon oc - cur - rence,
— sort of heart - less.

Where's the love — that you took — to your side?
not like love — that I feel — in my heart..
Not like love — that I feel — in my heart..

Am7



G(addA)/D



Em7



Lone- ly fac - es will stare — through your eyes — in the night.
Still you know, that may-be —
Still you know, that may-be —

2.

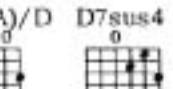
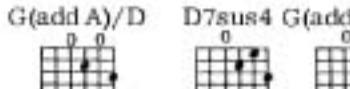
G(addA)/D



(spoken) And they'll say: — what I need — is some-one to lay —
— all you'll get — is some-one to lay —

cresc.

D7sus4 G(add A)/D D7sus4 G(add A)/D D7sus4 G(add A)/D D7sus4 G(add A)/D

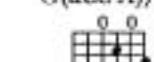
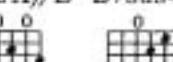
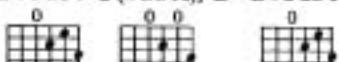


— down be - side — me.
— down be - side — you.

And e - ven — though —
And e - ven — though —

f

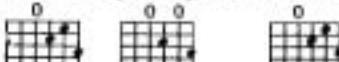
D7sus4 G(add A)/D D7sus4 G(add A)/D D7sus4 G(add A)/D D7sus4 G(add A)/D



— it's not real,
— it's not real,

just some-one to lay —
just some-one to lay —

D7sus4 G(add A)/D D7sus4 G(add A)/D



D7sus4
To Coda θ

— down be - side — me.
— down be - side — you.

You're the sto - ry of — my — life.
You

decresc.

Em7



—

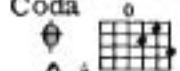
mp

D.S. (no repeats) al Coda ♫

Guitar chords: Em7, Em7, Em7

Piano accompaniment: Bass line, treble line.

Coda D7sus4



The just can't ask — for _____

decresc.

Guitar chords: D7sus4, D7sus4, D7sus4

Piano accompaniment: Bass line, treble line.

Em7



—

mp

Guitar chords: Em7, Em7, Em7

Piano accompaniment: Bass line, treble line.

Em7(add A)



more.

rit. e dim.

Ped.

Guitar chords: Em7, Em7, Em7

Piano accompaniment: Bass line, treble line.

*

Somewhere Out There

from AN AMERICAN TAIL

Words and Music by
James Horner, Barry Mann
and Cynthia Weil

Moderately, with expression



Piano and vocal score for the first section of the song. The piano part consists of two staves. The top staff has a dynamic of *mp*. The vocal part begins with the lyrics "Somewhere out there". The piano accompaniment features eighth-note patterns. The vocal line includes a sustained note on the word "there". The section ends with the instruction "With pedal".

Piano and vocal score for the second section of the song. The piano part consists of two staves. The vocal part continues with the lyrics "Somewhere out there". The piano accompaniment features eighth-note patterns.

Piano and vocal score for the third section of the song. The piano part consists of two staves. The vocal part continues with the lyrics "Somewhere out there". The piano accompaniment features eighth-note patterns.

Piano and vocal score for the fourth section of the song. The piano part consists of two staves. The vocal part continues with the lyrics "Somewhere out there". The piano accompaniment features eighth-note patterns.

Piano and vocal score for the fifth section of the song. The piano part consists of two staves. The vocal part continues with the lyrics "Somewhere out there". The piano accompaniment features eighth-note patterns.

Piano and vocal score for the final section of the song. The piano part consists of two staves. The vocal part continues with the lyrics "Somewhere out there". The piano accompaniment features eighth-note patterns.

Dm7 C/E F Gsus G C(add9) Cmaj7/E

lov - ing me to - night. — Some - where out —

C/F E/G C(add9) C/E F

— there — some - one's say - ing a prayer — that

Dm7 G/F Em7 Am Dm7 C/E F/G

we'll find one an - oth - er — in that big some - where out —

C F G/F F G/F

there And e - ven though I know how ver - y far a - part - we are — it

Fmaj7 G/F F G/F
 helps to think we might be wish - in' on the same bright star. And

Ab Bb/Ab Ab Bb/Ab
 when the night wind starts to sing a lone - some lull - a - by it

Ab Bb/Ab G
 helps to think we're sleep - ing un - der - neath the same big sky.

poco rit. *a tempo*

C Cmaj7/E Fmaj9 F/G To Coda \oplus C C/E
 Some - where out there if love can see us

F Dm7 G/F Em7 Am7 F

through, then we'll be to - geth - er some-where out there, out

G C D/C C D/C

where dreams come true.

C/B♭ B♭maj7 A/m/B♭ D/E

A C♯m7 A/D D/E A A/C♯ D D+ D6 A/C♯

Bm7

Dmaj7

C#m

F#m7

Bm7 C#m D/E

A

D.S. al Coda

And

CODA C

C/E

F

Dm

G/F

love can see us through,
(love can see us through)

we'll be to -

Em7

Am

F

G

geth - er some-where out there, out where dreams come

poco rit.

With pedal

C

Cmaj7/E

C/F

G7sus

C(add9)

true.

*a tempo**rit.*

When Will I Be Loved

Words and Music by
Phil Everly

Moderately ($\text{C}\text{C} = \text{D}\text{D}$)

Tacet

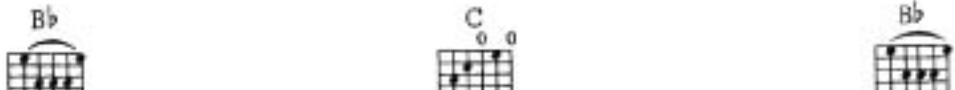
The musical score consists of four staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a common time signature. It includes lyrics: "I've been cheat-ed, been mis-treat-ed; when will I be loved?". The second staff is for the piano, indicated by a treble clef and bass clef, with a dynamic marking of *mf*. The third staff continues the piano part. The bottom staff is for the piano, showing chords and bass notes. Chords shown include B_b, C, F, B_b, and C. The score also features several large, horizontal oval-shaped grace notes underneath the piano staves.

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F B_b C F


when will I — be — loved? —

B_b C B_b


When I find my new man — that I want for

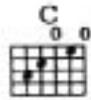
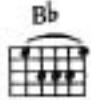
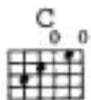
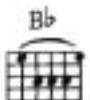
F B_b C


mine, he al - ways breaks — my heart in two; — it

Dm C

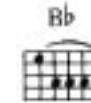
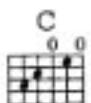
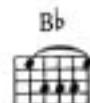

hap-pens ev - 'ry time. ——————

3

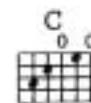


I've been made blue,
I've been cheat-ed,

I've been lied to;
I've been mis-treat-ed;

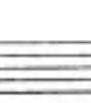
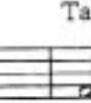
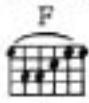


when will I be loved?
when will I be loved?



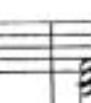
When will I be loved? Tell me,

Freely



when will I be loved?

Tacet



when will I be loved?

Adios

All My Life

Blue Bayou

Cry Like a Rainstorm

Desperado

Different Drum

Don't Know Much

Feels Like Home

Get Closer

Goodbye My Friend

Heart Like a Wheel

It's So Easy

Just One Look

Love Is a Rose

Someone to Lay Down Beside Me

Somewhere Out There

When Will I Be Loved

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